

BEACH BOYS STOMP

69



October
1988

OCTOBER?



BEACH BOYS STOMP - Oct '88

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I will never forget that moment when the curtains opened and I saw the faces of all the fans who continually support us at our Conventions. The looks of surprise, disbelief and sheer pleasure (along with a few tears) were just fantastic.

The warmth and affection that emitted from the faithful was really very special and I'm sure Brian was delighted. Those who were there will know what I mean. Brian continued to surprise with renditions of "Surfer Girl", a terrific "Love & Mercy" and "Night Time".

Everyone in the hall also got their chance to meet Brian and get a personal autograph - a totally brilliant day never to be forgotten. Many many thanks to everybody involved in getting Brian there, especially Dr. Landy, David Leaf, WEA and, of course, Brian Wilson himself.

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Editorial

At the 1987 9th Annual Beach Boys Convention in Watford Roy Gudge announced that the 10th Convention could well be special. Now, at that time all Roy really had in mind was a special badge. But as the year progressed and Brian's album became more of a reality Roy and I started thinking maybe Brian would be coming to the UK to promote the LP. Could he possibly tie in a visit to the UK with an appearance at our Convention? Surely not. But with some wonderful advice and guidance from David Leaf in Los Angeles we decided to go for broke, or as David suggested, "Shoot for Jupiter and if we end up with the Moon at least we've still gotten into space."

So we invited Brian Wilson to be the guest at our 10th Anniversary Convention, never really believing that it could actually happen. Up until about ten days before the 24th, the only thing we had was a note from the desk of Brian Wilson saying we had invited him too late to do anything about it. Then came a phone call from Dr. Landy, and some information was required because he said he would like Brian to attend the Convention; I was flabbergasted. I hardly slept at all the last few days leading up to the Saturday. I kept thinking, "Would he turn up?" "Would the hall in Greenford be OK?"

On the day I got a call from Kevin Leslie saying that they were on their way. Brian and his party arrived around 3.45 and after a quick meeting in the Visitation Parish Centre office (or too to be exact), Dr. Landy suggested as it was a surprise, we sit Brian at the keyboard, let him begin playing and just open the curtains.

Meanwhile another surprise is the belated success of the Beach Boys' single "Kokomo" - after lying dormant for two months it suddenly appeared in the US top 100, continues to climb at an alarming rate and looks like being the biggest Beach Boys hit since "Good Vibrations" reached No.1 in 1966. Good luck to the boys but it would have been great if a Brian Wilson single had been up there with them.

A big hit for the Beach Boys, a great album from Brian plus a surprise appearance by Brian at the Convention guarantees that 1988 will be a year to remember.

MIKE

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overseas: add 50p per copy. Please note subscription rates are
due to rise in the New Year owing to increased costs with printing and postage.

REVIEWS

FOLKWAYS : A VISION SHARED - A tribute to Woody Guthrie and Leadbelly. Columbia 44034. Various artists including Bruce Springsteen, John Mellencamp, Bob Dylan, U2, Willie Nelson, Emmylou Harris and Brian Wilson.

Obviously the main point of interest here is Brian Wilson's version of Leadbelly's "Goodnight Irene" which is 2.38 long and produced by Brian and Andy Paley. Brian plays piano, synthesizer, banjo and sousaphone and sings lead and all background vocals. Andy plays six and twelve string guitars, bass, drums and harmonicas, while Michael Bernard plays drums and percussion. It's hard to recommend the LP if you only want the Brian song but if you like Folk, Country and Blues then this LP is very interesting.

"Goodnight Irene" is not my favourite thing from Brian this year but I'm happy to have anything from Brian these days. There's not that much you can do different with this song but Brian makes a pretty good attempt at it. Andy Paley plays some neat twelve string guitar that puts it in the category of "Cottonfields" and "Sloop John B" but without the commercial appeal of either. It fits neatly onto a tape with "Living Doll", "Poor Old Body", "Let's Go To Heaven" and "Too Much Sugar" - almost another half album's worth.

Thanks for all the music this year Brian.

MIKE

-oOo-

LOOK ! LISTEN ! VIBRATE ! SMILE ! - Dumb Angel Gazette No. 2

For most of this year past, David Leaf has been telling anyone (everyone) within ear-shot how Brian's album was going to knock their socks off... and when he wasn't so doing he was informing the Beach Boys fan world as to how the second edition of Domenic Priore's Dumb Angel Gazette, an all-SMILE special, would do much the same. Thus far, the good Mr Leaf has a 2.0 record: BRIAN WILSON floored everyone and, just as we were picking ourselves up, along comes the long-awaited opus - 264 pages, essential to anyone who dares to call themselves a Beach Boys fan. Possession of this book is not recommended: it is obligatory.

The final word on SMILE? Of course, not, but only because there never can be such a pronouncement on this labyrinthine subject (it's all too long ago and, due to time - and chemical ingestion - too much has been forgotten) and, wisely, the book makes no such claims. Rather, the flyer offers this suggestion: "Now you can finally solve the mystery of the missing SMILE album for yourself! Just by reading the new book by the Dumb Angel Gazette." Ain't it the truth! The substance of the book is a near-complete compilation of vintage 66-67 articles from the music and 'normal' press from both sides of the Great Atlantic Divide, arranged in a (roughly) chronological sequence, and spiced with new or revised articles by the likes of David, Don Cunningham, Marty Taber, Brad Elliot... in fact, most every major icon of the recent BB SuperFan Pantheon.

The concept is awesome, the execution more so. I learned a lot, and also (possibly more importantly) had many previously loose ends connected. Needless to say, there's more than a few contentious items between the covers (e.g. my theory on how "The Elements" is constituted differs markedly from that proposed on page 106), but this is merely the continuation of a grand SMILE tradition, and I wouldn't have it any other way...

Like Brian's music, then and now, this book will stir your feelings: my prevailing emotions are frustration (that I was neither old enough nor correctly geographically situated to experience that period as it happened), anger (ask Mike Love) and ultimately, optimism - see page 259-61 as to why. My closing summation is, for once, brief and simple - BUY THIS BOOK!! I cannot recommend it highly enough.

AGD

(To obtain copies, write to Domenic Priore, PO Box 1054, Monterey Park, CA 91754, USA. The price is \$15 plus \$7 postage airmail.)

CONVENTION REPORT

CONVENTION '88

Daydreaming is a gentle, non-addictive, pleasant enough way of passing a few idle hours, the only negative aspect being the extremely faint prospect of said reveries being converted into actuality. (Thesauruses supplied on request - C.W.) For as long as I can recall, a close friend and I, when discussing the imminent Convention, inevitably mentioned how great it would be should Brian turn up on year, an observation swiftly followed by a wry chuckle and reminders to each other that this was, after all, the real world...

He came, Brian was there. Even now, some three weeks after the event, those three words bring a glow to the heart and, yes, a mistiness to the eye. Like many STOMP subscribers, I've had Close Encounters of The Beach Boys Kind, but none, absolutely none will ever top that moment when the curtains parted, and 250-odd people stopped breathing, unable to believe thier eyes... The songs that followed were merely icing on an incredible cake, welcome as they were. Once a year, we gather to honour, to renew our common bond - and suddenly, the man who forged those links was amongst us. Small wonder, then, that many of the ear-to-ear smiles were accompanied with tears; mine was, and I'm not in the least ashamed to admit it. Emotion is powerful enough when alone, but this shared feeling was overwhelming, and every now and then, I glanced around the hall, enjoying the sight of nearly three-hundred people undergoing one of the greatest experiences of their lives. Yes, enjoying. I've been fortunate enough to meet Brian some three years ago, and others present have had similar encounters ... but the majority of fans have never even hoped to meet this man who's given them so much pleasure. This was their day, and to witness, to be part of their joy was immensely fulfilling.

There was, of course, more than Brian's apparance to our 10th Anniversary Convention - there were the usual videos, the raffle, the auction, the meeting old friends, the buying and the selling... but, understandably, they were all of somewhat secondary importance, this particular year. Normal service will be resumed in 1989.

AGD

Dear Roy and Mike,

Many many thanks for the best Convention EVER. The memory will be in my heart for ever!! It's nearly a week later, and I still can't believe what actually happened; it really was Very Very Special, Brian looked and sounded GREAT - it's a shame there is still no better news chart wise but perhaps "Night Time" will change that.

The hall was also the best one to date, the Visitation Parish Centre, looks like it will have to become the regular venue, especially after the Very Special Visitation?? Once again, thanks to you and all the others for a Very Special Day.

CHARLIE BRENNAN

A SPECIAL THANK YOU

Slightly lost in the excitement of that special Saturday was a thoughtful gesture arranged by Kingsley Abbott. Certain of us "backroom persons" were invited on stage and presented with gold discs to commemorate the tenth Convention - each complete with an inscribed plate and a card with signatures and messages from numerous STOMPERS. I am sure we will each treasure these reminders of a very happy occasion and on behalf of Mike Grant, Roy Gudge, Andrew Doe, Pip & myself a very sincere thank you, Kingsley.

CHRIS WHITE

If you missed the Convention. I still have a few magazines with great Brian Wilson interviews. BAM and PULSE £2.00 each. Buy both and get BAM article part two free. Limited supply of these. Send cheques to Mike Grant at the Stomp address.

A DAY TO REMEMBER

The night before the Convention, Mike told me Tony Rivers and Friends were to sing longer than last year and that STOMP got some brand new and interesting videos.

It was the tenth Convention, the eighth I was attending - the one I didn't want to miss.

The badge featuring the BB STOMP logo we received was beautiful and as a supplement we got the Brian Wilson LP booklet written by David Leaf for promotion.

The first video session was interesting and then Tony Rivers and Friends began to sing - After a beautiful rendition of "Girls On The Beach" the STOMP organisation told us about some problems, and drew the curtains.

Behind them, some musician played some notes of music and when the curtains were finally opened, we discovered... BRIAN WILSON at a Yamaha Keyboard! The audience stood up and gave Brian a giant applause. Emotion was on all the faces. Brian looked carefully at the crowd and then announced "What a good surprise" and then sang "Surfer Girl", the first song he wrote - Brian looked a bit uncomfortable. His voice was crude at the beginning but he ended well. Then he gave us a confident rendition of "Love and Mercy" with some unusual lyrics after the bridge. Brian felt more and more sure now and at last, sang what he announced as his new US single, "Night Time" featuring a wolf cry towards the middle of the number.

When "Night Time" ended he gave a beautiful salute to the audience - 260 STOMPERS still in shock then left the stage - But Brian stood on the left side of the stage behind the curtains - He was presented to two fans - myself and Pete Winfield (the reason was our names appeared on David Leaf's book and that we had never met the man himself) - and then he agreed to sign autographs for all the fans! What a job! Brian spoke with some of them and at the end saluted the audience again then left and came back for one last salute - the response was really tremendous - then Brian left for good.

Roy had difficulties following such an event - as you can imagine, but, undaunted, we went into the usual raffle and auction.

What else can I say? We can only thank you Beach Boys Stomp for giving us its best; Brian Wilson live in London at the BB Stomp Convention!

Another big thank you from myself this time must go to Roy; he introduced me to the writer of those wonderful '70s articles in the Melody Maker and Let It Rock, Richard Williams - Roy knew I admired him so much -

What a big day that September 24, 1988 - the one I'll remember forever.

G HUBERT - FRANCE



© Beach Boys Stomp. Photo Brian Clarke.

JUST ONCE IN MY LIFE...

As usual I was looking forward to the Beach Boys Convention, of course because of the subject matter, but also because since joining the STOMP team five years ago, I have made many friends who I only see at this function. We, Chris and I, arrived at 10.50 am and received our usual welcome from Roy at the door and were given a very attractive badge each to celebrate the 10th anniversary. Roy said something about a technical problem, so immediately we were concerned about the smooth running of the day. We also received a booklet with David Leaf's apologies for not being able to attend the Convention - this, I thought must be the technical problem.

Nevertheless we continued in our usual way to seek out the names and faces that we recognised, having forgotten quite a few names in the past twelve months I am afraid, as I expect most of the other STOMPERS do as well.

The day went on with the usual excitement, a kind I have only experienced at a Beach Boy Convention where everyone has the same thing in common.

Then, after the usual activities, selling of raffle tickets, viewing videos etc., at about 4.00 pm we were told that Tony Rivers and Friends would be performing for us and we all applauded. There was a long delay, then after about twenty minutes the curtains were pulled open and Tony and his friends started to entertain us. However, after two numbers it was announced that there was another technical hitch and we all groaned quietly to ourselves. The curtains closed and there was quite a lot of shuffling going on behind the curtains.

A few minutes later the curtains were opened and for a good few seconds the audience was silent (and I mean silent) obviously they were thinking on the same lines as myself... "Who on earth is that solitary person sitting at the keyboard looking very much like..." then I saw about a dozen people stand up and applaud and scream and shout and I then realised that that person didn't just look like, but it was BRIAN WILSON!!!!

I must admit that I am not an ardent fan; although I have loved Beach Boy music since the mid '60s I have only followed their personal lives since meeting Chris in 1970 and then joining STOMP. But even I was absolutely speechless, actually I can remember hearing myself saying, "No" in a very astonished way. The atmosphere was beyond description, 'electric' is not sufficient.

Eventually when everyone had realised who it was and had "got over the shock" (if that's ever possible) Brian just said, "We thought we'd give you a surprise." and it all started again, cheering, shouting, applauding and I am sure in many cases, crying, both male and female. Then Brian started playing his keyboard and sang "Surfer Girl", not, I must say, any where near perfect, but who cares!!

Once again cheers etc., broke out amongst the STOMPERS before he started to sing "Love and Mercy". Now this he played and sang much better and he certainly seemed to be getting into the swing of things and enjoying himself.

To be honest I was in such a state of shock that I cannot remember all the little comments that Brian made as he finished one song and started another but I do remember, with the help of Chris jogging my memory, just before he started to sing the third and last song, he said something like, "I haven't sung this one for a couple of weeks so I hope I can remember the words," and then he sang "Night Time" complete with spooky wailing noises! Well, I don't know the words anyway so it really didn't matter to me. I must admit that this was about the best performance of the session and I felt that he had really achieved something during the time he was on the stage.

Then, after more uproar from the crowd, a very surprising announcement was made: we were all being given permission to go on the stage, one at a time, to get Brian's autograph. Can you imagine how the ardent fans were feeling, bearing in mind I was feeling pretty good myself? We all queued up in a very civilised manner and one by one we all got his autograph, (and most of us shook his hand). I think there were about 260 people in that hall that day.

I can still feel that atmosphere and I cannot imagine what else could give me such a marvellous feeling. Do you think I'm becoming a fan?

LETTERS

Dear Roy and Mike,

I am truly thrilled that Brian gave you guys what you deserved. Congratulations on pulling off one of the most exciting events of Brian's career, and certainly the No.1 Beach Boys fan event of alltime. Can't wait to see the next Stomp.

DAVID LEAF

Dear Roy and Mike,

WOW, WHAT A DAY!

I'd like to thank you very much for what had to be the best day of my life. I felt like crying when I heard Brian sing "Love and Mercy". It was beautiful.

This was my first convention, and being only 17, I've only been a Beach Boy / Brian Wilson fan for about 2 years. But in that time I've seen them live, collected just about all their records, tapes, videos, etc., and now I've met the man himself.

I shall treasure my Brian Wilson signature for ever, and never forget his wonderful performance. I thank you very much.

All the best

JAMES KEMP

Dear Roy and Mike,

Well... what can I say except a million thanks from myself and the rest of the Lungs for making ours, and so many people's dreams come true. When that curtain opened and that was really BRIAN sitting there, well I have to tell you I just cried!... And he was great wasn't he! What a blast!

I loved the Beach Boys music all through the sixties and they always vied with The Beatles as my favourite band, but after reading Nick Kent's 3-part 'Last Beach Movie' article in 1975 I became fascinated by Brian Wilson as a person, as opposed to a rock star, and always dreamt of meeting him and thanking him for the years of happiness and inspiration his music has given me... and thanks to you and Roy I'll never forget Saturday for as long as I live.

Won... won... Wonderful!

CHRIS PEARCE
The Surfin' Lungs

Dear Roy and Mike,

It's impossible to transfer thoughts onto a page when they are as intense as the ones inside my head, so I'm not even gonna bother to try. Simply saying thanks for what happened at the Convention doesn't seem to convey very much, but I', sure you'll understand anyway.

When a boyhood ambition is realised, as it was last weekend, you want to hang on to the memory as long as possible. Best wishes

PETE WHITFIELD

MORE THANK YOU'S.

A few more thank you's for contributions to the Convention. Wayne Johnson, David Hughes, Bob Merlis, Lenny Waronker, Les Chan for Mike, Al and Bruce's messages, Panayiotis Bogdanos, Domenic Priore, Kevin and Christopher, John Kirby, Caroline and Betty, Paul Conroy, Lee Ellen Newman, Ed Garner and Jo Pratt.

Dear STOMP

Naturally, I enjoyed reading the reviews of Brian's album. I remember a conversation I had with Lenny Waronker last year about how the "hard core" fans would receive this album, and I was glad to show Lenny your issue so that he could see that we "fanatics" are by and large pretty pleased.

Judging from John Tobler's last sentence (about the "fan mail"), it seems that he's written a review designed to specifically trigger outrage. So here's my contribution...

I find it amazing that he's based his review on the question of whether there are hit singles on it. For some reason, he's obsessed with the commercial potential of Brian's music in a time when Top 40 (or top 20 radio here in the U.S.) mainly focuses on dance music.

The issue for reviewers is a simple one. Do you like and listen to Brian Wilson's new album? The question isn't, "Do you like it as much as ALL SUMMER LONG or PET SOUNDS?" Those kinds of comparisons are irrelevant and part of what paralyzed Brian for all these years.

So, Mr Tobler, as you wait the fan mail with interest, I pose a few questions to you. Do you really not hear that "Melt Away" is simply one of the most beautiful songs that Brian has ever written and a great production as well. Do you not feel that love and mercy of "Love and Mercy", particularly when Brian sings the entire choral part as a one-man heavenly choir?

You say that you only had to play "God Only Knows" and "Good Vibes" one time to know how good they were. But how many times did you have to hear "Please Let Me Wonder" or "I Know There's An Answer" or "Busy Doin' Nothin'" or... I could list fifty album tracks that weren't hit singles, but that are sensational examples of Brian's musical magic.

I can only feel sorry for you that somewhere along the way, you've closed your heart to what Brian has to offer. And I can only suggest that instead of listening with critical ears, sit down and listen to the album with an open heart. Try not to intellectualize what Brian has done, because he doesn't. Brian's music is about "FEELING", and if this record doesn't make you feel a kaleidoscope of emotional power, then you have my sympathy.

As for your belief that SMILE is over-rated, I don't even know how to respond to that. How could you over-rate an album that had the following tracks: "Good Vibrations", "Heroes and Villains", "Surf's Up", "Wonderful", "Cabin Essence" etc. Even in the bastardized form in which those songs have appeared, they are still classics.

And having spent a great deal of time in the past six months listening to archival SMILE sessions material, I can guarantee that what Brian Wilson was doing in the studio can never be over-rated.

He was conducting the only truly avant-garde marriage of pop, rock and classical music, and the fact that he didn't finish the album doesn't mean that his ambitious reach and usually successful achievement is an over-rated myth.

The SMILE music we all have on released albums already adds up to an incredible record.

As one who long ago grew sick of arguing about SMILE; "Rio Grande" is one example of the kind of innovative music Brian was making... visual rock 'n' roll with enough heart for twenty groups. Again, it's your loss.

I agree with John saying that this record is "short of the album" we hope Brian might make one day.

But John's just being a spoil sport, a killjoy. What greater feeling could one get than to go into a record store, see a display of Brian Wilson records, buy it, take it home, listen to it and for the first time since long before the BRIAN'S BACK hype of 1976, hear a record that is Brian Wilson.

what the papers said

Beach Boys Hit Turns Kokomo, Ind., Into Paradise

BY PETER LUDWIG

NEW YORK If radio stations sent their listeners to Moscow, Idaho, during the U.S./USSR summit meetings, some promotion director somewhere has to be planning a trip to Kokomo, Ind.

That town has been the recipient of a lot of on-air jokes now that the Beach Boys are back on the charts praising "Kokomo," the setting of the movie "Cocktail." That Kokomo is fictitious, which is probably why the group hedges by singing about Bermuda, the Bahamas, Martinique, and other resorts.

Kokomo, Ind., is very much real, however. It's located about 50 miles north of Indianapolis in the north-central part of the state. And to make things easy for any morning zanies who may be considering it, we decided to do some legwork to bring you Billboard Fantasy Prize Package No. 1—Kokomo, Indiana.

As one would expect, the Beach Boys are hugely popular in Kokomo. They had performed the song at August's Indiana State Fair, and there was a buzz before the records arrived. Top 40 WZWZ "Z93" evening man Steve Stout says the song has been No. 1 on his nightly "9 At 9" for the past two weeks.

Surprisingly, the rest of Kokomo's musical tastes aren't all centered around Summer and fellow Hoosiers John Cougar Mellencamp and Guns N' Roses—although they do well. Z93's No. 1 song is Kylie Minogue's "Locomotion." And local musicland manager Doug Fosler says the "Kokomo" single has been in the top 10 for four weeks, but "R&B is [usually] the most popular, then rap, followed by heavy metal."

THE SALES and Airplay Power Picks are unchanged from last week. "Kokomo" by the Beach Boys (Elektra) wins the airplay honors for the third week in a row; this streak has only happened twice before. Only nine stations on the panel are not yet reporting airplay on "Kokomo," and the record is now No. 1 at eight stations, including KZZP Phoenix, Ariz., WKTI Milwaukee, and Power 99 Atlanta.

"We smuggled Brian up the fire escape so the first the audience knew was when he appeared on stage."

"It was amazing to think that he wasn't in Los Angeles, or Malibu—but with us in Green-ford."

THE SUN,

New Musical Express 15th October, 1988

Brian Wilson sits alone on stage at the Visitation Parish Centre, 358 Greenford Road, West London. His fingers hover over a tabletop keyboard. He is about to give the first true solo performance of his extraordinary career.

But no one can see him yet—Brian is hidden from the rest of the hall by a giant red curtain draped across the stagefront. Thus, the 300 members of the Beach Boys' Fan Club who have gathered here on an autumn Saturday for their 10th annual convention are totally unaware that the man they adore is within the same walls.

The fans are seated facing the stage, where the master of ceremonies is addressing them in front of the red curtain. His eyes twinkle as he announces a very special guest. The curtain slowly parts and everyone inches forward in their seats. And then, as Brian Wilson is revealed to them, they gasp as one body and rise to their feet to give him an amazing ovation.

Hearts pound and tears slip down cheeks as the enormity of the occasion sinks in. Brian, his eyes glazing with pride and perhaps a tear himself, stands up and waves back happily. It is a full 10 minutes before he is allowed to begin.

He sings three songs, finishing with "Surfer Girl"—"the first one I wrote." His voice is not what it was, but as he strains for the highest notes, his nodules quivering all the way up there, this is certainly recognisable as the sound which captivated millions.

Brian is back, after two decades of physical and mental decay and drug abuse. Five years ago he was nearly dead. In 1988, the "Brian Wilson" LP is being acclaimed the world over as his best work since the '60s.

The fans inside the Visitation Centre (appropriate, no?) line up around the hall after Brian's performance. Individually, they go up on stage to shake his hand and get an LP, a book or a poster autographed. Their smiles after meeting Brian Wilson in person are among the broadest I've ever seen.

And when it's time for Brian to leave the convention and return to his Central London hotel, he has to make two stage appearances to wave goodbye. Another ovation, and real tears this time.

An emotional end to a remarkable incident.

THE GAZETTE

An "automatic add" for B100 is the Beach Boys' "Kokomo" (Elektra) from the "Cocktail" soundtrack. "It's got that San Diego, subtropic sound,"

TWO AMERICAN originals enter the pop album chart with long-awaited albums. "Brian Wilson," the first solo album by the legendary leader of the Beach Boys, debuts at No. 98, and Patti Smith's "Dream Of Life," her first album in more than nine years, is right on its heels at No. 100.

Wilson's album hits the chart 25 years and eight months after the Beach Boys landed their first chart album, "Surfin' Safari." That's longer than the gap (20 years and nine months) between the Rolling Stones' first chart album, "England's Newest Hit-makers/The Rolling Stones," and the 1985 release of Mick Jagger's solo debut, "She's The Boss."

THE BEACH BOYS appear to have bested their long-time leader and mastermind, Brian Wilson, in the chart wars. The Boys' "Kokomo" jumps 20 notches to No. 58 on the Hot 100, while neither of Wilson's solo singles, "Love and Mercy" and "Night-time," has cracked the survey. "Kokomo" is from the "Cocktail" soundtrack, which jumps to No. 12 on the Top Pop Albums chart.



RICHARD DREYFUSS is to star in a bio-pic about Beach Boy Brian Wilson. Dreyfuss will play Eugene Landy, the psychologist who brought Wilson back to songwriting after a drug-filled decade.

Then, the big day finally came. Halfway through the six hour convention, a black limousine pulled up on Greenford Road and Brian Wilson got out followed by his manager and two minders.

Mr Grant said: "We smuggled him into the hall and got him up on stage behind the curtain. Then the hall was silenced and the curtain drew open and there was Brian sitting at the keyboards and he started to play."

"Everyone caught their breath, there was a long pause as it sunk in that it really was him and then the cheering started. It just went on and on."

When his fans eventually stopped, Brian sang "Surfer Girl"—one of the old Beachboys tracks—followed by two tracks off his solo album—"Brian Wilson."

He then spent more than an hour and a half signing autographs for every fan in the hall, some from as far away as Sweden, America and Germany.

Beach Boy Brian pops in on fans

By RUSSELL NEWMARK

POP superstar Brian Wilson stunned British fans by turning up at their annual get-together at a church club, it was revealed yesterday. The Beach Boys hero burst through the stage curtains. When the unsuspecting audience of 250 realised the great man was among them, the place went wild.

Millions

Former U.S. teen idol Brian, 46, who made millions singing about California girls and Good Vibrations, sang three numbers.

Then he signed autographs for an hour at Greenford, West London.

Former wildman Wilson is making a comeback.

THE SUN, Saturday, October 15, 1988

Brian Wilson and His Shadow

OUTTAKES

Los Angeles Times

Hollywood

Controversial psychologist Eugene Landy—who reportedly has extreme control over Beach Boy Brian Wilson—also may have plenty of control over "Love and Mercy." The film project about Wilson's comeback from drug and mental problems is in development with Cinecorp Prod. and producer Gene Kirkwood, with Landy as executive producer.

Kirkwood said that Wilson and Landy are expected to have a say in casting and be regulars on the set to contribute dialogue: "I wouldn't have it any other way," Kirkwood said.

Although Warner Bros. publicity would not confirm the studio's involvement, it will distribute, a source says. Warner Bros. Records recently shipped 250,000 copies of Wilson's first solo album, "Brian Wilson," which last week shot to No. 54 ("with a bullet") on Billboard's pop album chart.

Rather than a probe of Landy's much-publicized therapeutic methods—he faces charges of ethical and licensing code violations by the Board of Medical Quality Assurance—"Love and Mercy" is more likely to be the no-apologies gospel according to Landy and Wilson.

"I don't want a controversial film; I want a commercial movie," Kirkwood said. "I'm going to get into what it is to take a guy that weighs 310 pounds, get him down to 180, get his voice and his life back, and make him great again."

"I want it to be an 'up' movie about friendship and a remaking of a genius—like 'Rocky' with music. It's similar to 'Beckett' except that they stay together and they make a great album."

PULSE!

The tensions in the group have led to some puzzling career decisions. In the late '70s and early '80s, when they clearly could have used a hit, the Beach Boys shelved what Wilson considers one of their best songs, "Boys, Girls."

"It was a hell of a commercial little song, but we threw it in the can," he says. "We never did anything with it."

Why not? "I don't know," Wilson answers. "Everyone just got crazy. It got all screwed up."

"The Beach Boys also have a new single out as well from the film 'Cocktail,' and people are saying it's the best things they've had out in 10 or 12 years."



BY LOS ANGELES TIMES

Brian Wilson with his round-the-clock psychologist and songwriting partner Eugene Landy in a recording studio

Beach Boys Riding High With 'Kokomo'

THE BEACH BOYS' "Kokomo" leaps to No. 6 on the Hot 100, nearly 25½ years after the group first cracked the top 10 with "Surfin' U.S.A." That's by far the longest span of top 10 hits of any group in the rock era. The Rolling Stones are in second place, with a span of 21½ years between their first ("Time Is On My Side") and most recent ("Harlem Shuffle") top 10 hits.

Here's a measure of the Beach Boys' longevity: The group landed its first top 10 hit in May 1963, when John Kennedy was president, a first-class stamp cost 4 cents, and "It's A Mad Mad Mad Mad World" was the big box-office hit. Among the other acts in the top 10 at the time: Little Peggy March, Jimmy Soul, the Chiffons, and the Cookies.

"Kokomo" is the Boys' first top 10 single since "Rock And Roll Music" reached No. 5 in 1976. If it climbs above that—which it almost certainly will—it will become their biggest hit since "Good Vibrations" topped the chart in 1966.

The only bad vibration in this story is that Brian Wilson has been unable to crack the Hot 100 with his solo single "Love and Mercy." It's certainly ironic that the mastermind behind the Beach Boys classics is being ignored by pop radio stations at a time when they are giving heavy rotation to a record that basically summarizes the Wilson-created sound.

They never said life was fair.

BILLBOARD

Another pebble on the Beach

THE oddest couple in New York just now are recently widowed Joan Rivers and Brian Wilson of the Beach Boys. Joan has been telling everyone that Brian is adorable and "the best thing that's happened to me since Edgar's suicide."

DAILY MIRROR

11

John says the "corner has really only just been turned." Considering that it has taken Brian 22 years to go into the studio and really put all of his energy into making an album and creating his feelings on record, I would have to say that more than "a corner" has been turned.

BRIAN WILSON is his first big step back. It is a joy to listen to. It makes me happy and sad. I hear vocal sounds that I never thought I'd hear again. I hear a songwriting talent that is reborn. I hear an artistic impulse that is once again active and thriving. I heard the sound of love coming from a man whose music has made us all so happy. Sorry, John, that you missed the boat and couldn't wait to gleefully report your bad news to we "Stompers" who are only beginning to rejoice in Brian's new "love letter".

Give it another listen, John. Maybe your faith is still hiding somewhere inside your brain instead of your heart. Forget the comparisons. Turn off your brain. And feel this wonderful new "vibration" from Brian. It's a gift.

DAVID LEAF

Dear STOMP

Being the wife of a Beach Boys fanatic - he's even got the kids singing their songs - it was with trepidation I watched my husband bring BRIAN WILSON out of the cover, I waited for him to give his verdict.

I really hoped it would be worth waiting for so it would restore his faith in "Big Brian". It certainly is, and this is from a mere "secondhand fan". I personally think "Night Time" should be a single. I think "Melt Away" is ace, and "Rio Grande" is absolutely brilliant.

Wullie, my husband is in seventh heaven, and yes he thinks every single song is great, and at last he can hold his head up to his mates and say "SURF'S UP".

Thank you Brian for making my husband a very happy man indeed. Let's hope we don't have to wait too long for the next album.

MARGARET ANDERSON

-oOo-

Dear STOMP

BRIAN WILSON contains all the ingredients I missed a lot in last years of Beach Boys music: Harmonies flowing everywhere, changes of rhythm, a variety of sounds, an accapella song - the first in 20 years an experimental and successful piece of music! BRIAN WILSON delivers us complete songs, well-finished - BRIAN WILSON is ADULT CHILD/ LOVE YOU meeting SUNFLOWER - There are 5 or 6 potential A sides on it so Brian may have a hit single at last and success with his first solo output. Big Brother can be proud of his job.

G HUBERT - France

-oOo-

Dear STOMP

In previous issues of STOMP you mention that the Brian Wilson single "Love and Mercy" will be out shortly and the Beach Boys "Kokomo" was released earlier than expected. But, do tell, have they been and gone or have they not been released yet? I only just managed to get my mitts on the Brian Wilson solo album. I once saw that in the charts, peak at 54 and then sink without a trace which is a shame; I found it pretty good.

I was also wondering if any other BB/BW fans have to journey far and wide to add to their collection. One time I had to go to London (160 miles round trip) only to add SURF'S UP and LITTLE DEUCE COUPE. I am still hunting for BEACH BOYS TODAY.

SIMON BARNARD

ANSWER: Our reference to "Kokomo" was for the US release - there is no scheduled UK release date at the moment. MIKE

CONCERT REVIEW

REVIEW : GREAT WOODS CENTRE

FOR THE PERFORMING ARTS, BOSTON

Sat, 18th June 1988

Although this is essentially a review of the Beach Boys' performance, I must mention the outstanding set produced by Roy Orbison and his very competent band. Age has not diminished his extraordinary vocal prowess, and combined with some fine guitar work and ample showmanship, he had the audience gasping with delight when he sang such standards as 'Crying' and 'Pretty Woman'. His performance was held in high esteem by the Beach Boys themselves, especially Carl and Jeff, who enthused about the show. In truth, it was a hard act to follow, but the boys were up to the task!

Despite having rushed from a show in Maine, the boys leapt onto the stage looking fresh and exuberant, and of course, opened with 'Cal. Girls'.

A rather hurried 'Sloop John B' was followed by the first surprise of the evening, Carl singing lead on 'Wouldn't It Be Nice'.

'Dance, Dance, Dance' was segued with 'Do Ya Wanna Dance', that saw Bruce deliver an enthusiastic lead vocal, and also a remarkable guitar break from Carl.

After a raunchy 'Rock 'n' Roll Music', I doubt if the audience remembered who Roy Orbison was, as Mr Love introduced the guest star of the Beach Boys' Chevrolet-sponsored 'Heartbeat of America' Summer '88 tour, Mr John Stamos.

John Stamos may not be a familiar name to British fans, but in the States he is definitely on his way up. The star of one of the most popular soaps in America, 'General Hospital', he is also famous for his sincere love of the Beach Boys, and does his best to promote them at every opportunity. Good looking, versatile, spirited, and above all a very fine percussionist/drummer, it was natural for him to be asked to fill the spot vacated by departed band member, Bobby Figueroa.

Mike introduced John to the audience, which brought screams of adulation from the female audience members, and then the band struck up the timeless intro to 'Surfer Girl'. During this number, Mike has an interesting routine where he dances with John's girl-friend, Chelsea, and then John leaps from behind his drums, and has a mock confrontation with Mike, and steals his girl back. Highly entertaining! Mike and John really do work well together.

Out comes the acoustics for 'California Dreamin'' and then proceeded the highlight of the show for me! For years and years I have longed to hear this gem of a song, my favourite from the SUNFLOWER album.

The song started with Billy hammering eight of the low piano keys, quickly joined by Mike Kowalski's bass drum on form, and then Carl shed light on the matter, when he sang, 'I'm thinkin' 'bout this whole world.'

Words are totally inadequate to express the joy I felt at hearing this song performed live. The arrangement was slightly different to the album track, but the 'Ohm-dop-dit-dit's sounded spot on, and Carl's voice - WOW! The acapella tag of the song was enhanced by John Stamos's well placed congas, and as Carl delivered the final line, Mike Kowalski's powerful bass and snare kept up the beat, as those glorious harmonies announced the intro of 'Don't Worry Baby'. What a combination and a real treat for devotees of Carl's voice. Surely nothing can beat that, but I was wrong.

Carl counted the lads into an acapella intro, a flurry of falsettos, that was immediately recognisable as 'Hushabye'.

The audience were silent, in awe at the display of precision singing that was before them. They held their breath as they heard the complex harmonies weave in and out of each other, topped by the most heart rending lead falsetto by the incredible Jeffrey B Foskett.

At times, Jeff's voice was so similar to Brian's, that it was almost hard to accept it wasn't Brian singing.

The appreciative punters let up a great cheer as the opening chords of 'Wendy' filled the amphitheatre, and once again folks, it was great stuff.

After the usual patter proceeding the car songs, 'Little Deuce Coupe', 'Little Old Lady From Pasadena', 'Shut Down', '409', 'Little GTO' and 'I Get Around', were wheeled out of their musty old garages and used to full effect. It is interesting to note that Jeff's sterling lead vocal on 'GTO' brought the greatest audience response!

Unfortunately Carl declined to perform 'Caroline No' (as he had sang the previous evening), but a suitably sweet 'God Only Knows' satisfied the audience.

Then, as the drums set a powerful groove with Ed Carter's pumping bass, Billy Hinsche vacated his piano and took stage centre, while Carl took Billy's place at the old ivories.

Yes, it was 'Sail On Sailor', and boy did it sound good. But was it appreciated by the audience? YES IT WAS! What a pleasant surprise to hear them sing along, and applaud Billy's excellent lead vocal performance.

John Stamos took over the drums while Mike Love teased him about not being able to play them and then came one of the highlights of the show, the Running Rebels from UNLJ! These talented cheerleaders hail from Las Vegas, and usually grace the stage when the group play Lake Tahoe and Caesars Palace, but were invited to tour with the Beach Boys this summer. They really do provide a great visual representation of the music, and add a freshness and vitality to the older surf numbers. These girls are talented, athletic, fun, and add so much to the whole show, especially one particular girl called B.J. who is exceedingly beautiful, intelligent and charming. Well done girls! 'Be True To Your School' just wouldn't be the same without you!

An unbelievably accurate 'All Summer Long' was jointed with 'Help Me Rhonda' to pep up the proceedings even further, and then leaving the crowd no time to catch their breath, there followed a powerful salvo of 'Wipeout', 'Surfin' Safari', 'Surf City' and 'Surfin' USA'. 'Wipeout' was the highlight of this batch, with Billy Hinsche in his element, strutting the stage and rapping away.

After the encore of 'Good Vibrations', 'Barbara Ann' and 'Fun, Fun, Fun', the audience were delirious with joy, yet again the Beach Boys had worked their wonderful magic!

Finally, I would like to express my sincere gratitude to the Beach Boys, all the road crew, and extra special thanks to Jeff Foskett (who besides being a very, very talented musician, is also a true gentleman), Mike Kowalski, John Stamos and Billy Hinsche.

ROBERT TUNICK



Robert and B.J. 4 Robert and Jeff Foskett.

BRIAN WILSON

Since the early eighties whenever I hear a new release by the Beach Boys, I listen for what I would consider is the most crucial aspect of their continuing careers. Their ability to sing. Alan matures even more with age. Bruce, well you can't fault Bruce if you try. On the '85 album my only disappointment was really with Mike, but with the last two 45 releases the most appealing aspect has been Mike's voice, now that he sings his age. To me this is the highpoint of "Kokomo", just topping Carl's fabulous section.

I was rather fortunate in that prior to hearing BRIAN WILSON I had a copy of the American press kit. I had reservations; would it be too American or, if you like, too overdone. I was very very impressed it was far better than I had expected, honest and above all, sincere. I doubt there has ever been better.

So to the item in question, the record. Was I really going to hear again that flawless vocal that once sang "She told me baby when you race today just take along my love with you." No, I had to realise that I wasn't but I wasn't disappointed either. The vocals and singing throughout are far better than could have been expected, or even dreamed they could be. I am at least surprised that no reviewer has yet asked, "If this is a Brian Wilson solo album, why did he ever need the Beach Boys?" The answer in all truth is he didn't!!

I have received an absolute deluge of articles, reviews and several radio interviews. One thing I will say is that if the album doesn't do well, it won't be because no one tried.

I can and will fault the record but every tune has something special; I just love the drum on "Baby, Let Your Hair Grow Long". We are so lucky to have the record - the fact it's as good as it is, is a bonus indeed but my criticism, I don't feel is unfair. For instance, the ending of "Little Children" with the repeat of "marchin' along" becomes for me, too repetitive. If every other vocal had been dropped out and an instrument put in to replace it then great. As it is I find it rather tiring.

The tag on "Melt Away" has been likened to the finale of "Surf's Up". It reminds one maybe, but "Child Is Father Of The Man" is without equal in the entire history of rock 'n' roll. There is not another song that climaxes as "Surf's Up" does. This is not my opinion, it is fact.

Many reviewers have cited BRIAN WILSON as the best album certainly since SURF'S UP, they are wrong. Regrettably there are two tracks that load SURF'S UP as an album. The best long player prior to 1988 is SUNFLOWER because it is the finest Beach Boys' album of all. The sleeve is arguably the best and most of the group made more of a general contribution than on any other record. Brian was in overall control, where he belonged.

Brian has and will no doubt continue to receive criticism for his lyrics, but what is wrong with, "I was sittin' in a crummy movie with my hands on my chin. Oh the violence that occurs seems like we never win.". For me that is right on the nail, the aggressiveness of human nature through the eyes of the television set, I find very sad. You can keep "Dynasty", "Dallas" or "Falcon Crest". There was more decency and morals in five minutes of "Bonanza", than the entire series of those mentioned above.

I had hoped Mike would go for a top three poll rather than ask STOMPers to rate the whole album. My three would be "Love and Mercy", "Melt Away" and "Rio Grande". My out and out highlight is the section, "I won't let you see me suffer; that is dynamic Brian Wilson. Even if the song does sound like the latest addition to the range from an ice cream van.

It was a delight to find for the first time all the songs headed "Written by Brian Wilson" and "Produced by Brian Wilson" for the first time in ten years.

I did rather feel the sleeve was over cluttered with credits, I can only offer the entire Hollywood music business is named or at least it seems that way. I was very disappointed to find a section headed, "Without the following people this album would not have happened." I would suggest this is rather an over-statement. After his brilliant effort with the press kit, why David Leaf's name is just thrown in the tender and is not up on the footplate with the driver, I have no idea. Certainly that is where it should be.

The picture is excellent, and with a little imagination Brian looks almost as good as he did in the early days, as on SHUT DOWN, VOLUME 2.

I believe the contract is for two albums. I would hope that Brian can build from here and perhaps be a little more independent on the second album. It was on the reverse of BEST OF THE BEACH BOYS VOL 3 that Dave Lee Travis finished his sleeve notes with the phrase, "The future lies ahead, full of promise." In all honesty for the group it hasn't been except for the odd sparkle now and then.

However, here in 1988 that is undoubtedly the point where Brian is at. The arrival of this solo album still seems like a dream and its quality is yet to be fully appreciated. As I write this I know the next issue of STOMP will reach some very high offices. I hope all goes well for Dr. Eugene in the Autumn when he is called to answer the way he has looked after Brian since 1982. Maybe he hasn't been completely right but it took a tremendous amount of courage for Brian to make this record, it was Dr. Eugene who gave him that courage. No fan can possibly feel short changed. One could say Brian left off with "Surf's Up", the song is at the pinnacle of rock music, it has no peer. Here in 1988 he has taken his next step and we all look forward to Brian fulfilling his career as a solo artist. Those of us that can partially appreciate this immensely complex situation will wish the good Doctor the recognition he deserves when he appears before the court of inquiry. The whole situation can be very easily summed up. Which would you prefer, Brian as he is, or no Brian at all? - It really is that simple!!

So where to now - good question. I would like to see the SMILE tapes released. I believe the working title is THE SMILE SESSIONS. But I only want these out if Brian himself is completely happy with the idea and project. No person, not even Brian, can say it was this or it was that, because it changed almost daily. I would, if I may, offer a couple of personal views. The Beatles were without question the biggest and most successful artists of their time. I do feel the Beach Boys never really received the credit they deserved, they were ahead of their time. Had SMILE appeared in 1967, then I honestly believe that artistically it would have been the record for all time, no question. However, I don't feel it would have gained multi-million sales figures. It would undoubtedly have placed the Beach Boys and Brian where they rightfully belong. SMILE will keep the momentum going that has so far been gained this year.

There is very positive talk even from Brian himself regarding a solo tour. The outcome of this could have a decisive effect on Brian's future but I can only urge in the strongest possible way that the audiences must this time around be kept small. From this Brian can build his confidence by being amongst "friends" who love him no matter what. To place him in a baseball stadium would be disastrous. I cannot see any possibility of that happening but I regret I can't completely discount it. Just think of it, Brian Wilson returns to the Whisky A Go Go.

Some of the reviews of BRIAN WILSON I have seen are ridiculous, "better than PET SOUNDS" etc. 1966 was a long time ago and from a different era, it cannot be compared. The important thing is the reaction to the record has been almost 100%, that is unbelievable.

Brian, I love the record, thanks ever so much. Please can we have CD 2580 as soon as you are happy with it. I look forward very much to the second solo album. The BRIAN WILSON album was a step back on the ladder. For you now the only way is up. As a friend of yours said to me, "Please don't quit again!" .

ROY GUDGE

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Addresses are free but the Editor's decision is final

Can anyone supply me with music/chord changes to Dennis's 'Forever', 'You And I' and "Only With You" and Brian's 'Merry Xmas Baby'? I know some of you out there are very talented and would know just from a listen what the chords were!!! I'd(of course)send them something for the trouble!

Also if anyone's into collecting the BB songbooks and sheet music could they write to me?

Mike Green, 48 Moseley Wood Walk, Cookridge, Leeds, LS16 7HG.

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FRIENDS the new Surf/Beach Boys collectors magazine is NOW ready. The first issue costs 50p or £1 overseas and is available from: Lynn Mason, 47 Belfield Road, Etwell, Derby DE6 6JL, UK. or: Julia James, 2 Wheatfield Ave., Worcester, WR5 3HA.

BEACH BOYS FOREIGN COMPILATIONS and linked artists albums, posters etc., including some rarities. Send stamped addressed envelope for set sale & auction list to: Trevor Childs, 86 Woodside Road, Tonbridge, Kent, TN9 2PB.

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WOULD LIKE FEMALE PEN-FRIENDS aged seventeen to twenty one to share interest of the Beach Boys. I am twenty years old. Paul Wheeler, 119 Flanshaw Lane, Flanshaw, Near Wakefield, West Yorkshire, WF2 9JG.

-oOo-

BRIAN WILSON / BEACH BOYS POLLS

Due to the postal strike I've only received about 45 lists but I'd like at least one hundred to get a good idea of STOMP readers' favourites on Brian's album. In the lead at the moment is "Rio Grande" which is consistently high on everyone's list. Your listings are very varied with at least ten different songs being number one on somebody's list. "California Dreaming" is currently in front on the Beach Boys poll. I've got a couple of signed Brian Wilson singles to give as prizes drawn out from all who enter so come on, send in those lists and I'll print the results in the December issue.

MIKE

-oOo-

COMPETITION RESULTS

Answers to the competition set in Issue 68:

1. Brian's solo A & B sides:
Caroline No / Summer Means New Love
Gettin' Hungry / Devoted To You - with Mike Love
Let's Go To Heaven In My Car / Too Much Sugar
2. 65 & 88 Collaborator / Co-Producer - Russ Titleman
"Guess I'm Dumb"
3. Honeys/American Spring - songs written by Brian:-
Good Time, This Whole World, Sweet Sunday Kinda Love, Had To Phone Ya.

Winners who should all be receiving BRIAN WILSON albums shortly are, Grenville Towers, John Homer and Kevin Robinson, the only ones who got it all correct.

Many listed songs were written by Dennis.

MIKE

-oOo- 18

CONGRATULATIONS ON "KOKOMO" MAKING IT TO No.1. BACK WHERE YOU BELONG.

"KOKOMO" IS SET FOR RELEASE IN THE UK ON NOVEMBER 14th.

NEWS

Whilst Brian's album gathered almost universal critical acclaim, the record buying public were somewhat less responsive. The "Love And Mercy" 45, despite copious airplay, failed to register on the Billboard Hot 100 whilst BRIAN WILSON itself shot up to the mid-50s, hung there for a bit and is currently slipping down the lists: lacking a hit single, a not-unreasonable performance (sales are somewhere in the 350,000 - 375,000 area) and far and away the best BB solo outing, outstripping Dennis's No 96 in 1977 with PACIFIC OCEAN BLUE. The progress of the Beach Boys' "Kokomo" 45 has been spectacular, as the chart listings below attest: the first placing is for week ending 23 July.

Kokomo:

Hot 100	96-78-58-40-31-25-16- 6-2-1
Adult	47-35-31-29-24-23-22-15-13-12- 9- 5- 5- 5-5

BRIAN WILSON

Top 200	98-66-54-54-54-63-71-73-82-85-102-121-171-off
CD Top 30	21-20-13-30-20-21-24-off

To round things off chartwise, the COCKTAIL soundtrack LP's highest placing to date has been 3, whilst the FOLKWAYS - A VISION SHARED album hit 70, and 15 in the CD charts. (There's to be a Folkways TV special in the US featuring videos of all bar one of the performers on the disc. Guess who's missing? His initials are BDW...)

Brian's new single will be an edit of "Night Time" (some 28 seconds being excised), backed with "One For The Boys" Stateside, and the non-LP "Being With The One You Love" in Europe. Trivia time: both sides of the Euro-45 originally had different titles, thus we could have had "Miller Time/Doing Time On Planet Earth". The Beach Boys, however, have no plans for a follow-up, nothing in the can, and no new sessions planned until February next year. Brian's return to the studio for solo number 2 is tentatively pencilled in for January. A further possibility for 1989 is a Brian-produced Beach Boys album, which may be an all-new Christmas set.

During Brian's promo visit to Europe, aside from dropping in to say "Hi" at our annual Convention, he also played a two-number set at the Ibiza 92 pop festival, performing "Love & Mercy" and "Night Time". He also revealed that he's written a song for Sarah Brightman, and could well produce same. Can we wait? Almost indefinitely...

The Everly Brothers/BB version of "Don't Worry Baby" may see the light of day as a 45, thus saving us the bother of buying the LP. And why not.

CD Corner: if recent interviews are anything to go by, Brian's fast cooling towards the SMILE CD project, which is still very much at the talking stage, although sources report that a 50-minute tape of the evolution of "Good Vibrations" has been prepared, and that new sections of "Heroes & Villains" - including a complete 4.30 version - have come to light. PET SOUNDS continues to back-pedal, the latest date being "some-time in November". Finally, three Van Dyke Parks albums have turned up on CD, on Demon-Edsel. The titles are DISCOVER AMERICA (ED CD 210), CLANG OF THE YANKEE REAPER (ED CD 213) and the legendary SONG CYCLE (ED CD 207).

And finally, it's Sillies Time: one, one of the less reputable UK Sunday rags reports that Brian will soon be tying the knot with Joan Rivers... and two, apparently there'll be a film next year of Brian's return from the bedroom. Entitled "Love & Mercy", Dr. Landy will be played by Richard Dreyfuss, Brian by William Hurt. Believe it when we see it...

MIKE & AGD

LATE NEWS: A different single may replace "Night Time". No further details.



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TAPE LIST No. 6

- 1 INTERVIEW WITH BRIAN - Brian Wilson interviewed on L.A.s KCRW-FM July 1988. Includes unreleased song 'Christine'. Also other Radio segments. Plus Brian live with the Moody Blues 'Sloop John B' & 'Help Me Rhonda from Wembley, December 1986. And 'Living Doll'.
- 2 BEACH BOYS: 1987 JULY 4th RADIO SPECIAL - Interviews with the group members. Music edited out.
- 3 BEACH BOYS: LIVE ON THE BEACH AT KNOCKE 1987 - I Can Hear Music, Sloop John B., Darlin, Dance X3, Wouldnt It Be Nice, Then I Kissed Her, Dont Worry Baby, God Only Knows, In My Room, Little Deuce Coupe, Little Old Lady, I Get Around, Surfin' Safari, Surf City, Surfin' USA, California Dreamin', Good Vibrations, Help Me Rhonda, Barbara Ann, Fun x 3. Plus 'Spirit Of Rock' N' Roll' without adverts.
- 4 RARE GEMS - Tape of new hard to find Bootleg. Interview with Dennis, It's Not Too Late, Wild Situation, Baseball, Ive Got A Friend, You Are So Beautiful, My Solution, Mona, Still I Dream of It, Love Is A Woman, Airplane, Today I Started Lovin' You Again, Cal. Girls (Live 79), Everyones In Love With You, All This Is That Country Pie (Live 77), That Same Song with Choir, Humpty Dumpty (Bob & Sheri 62), I Do (Castells 62), Little Saint Nick (Jack Benny), Monster Mash (J. Benny), Long Tall Texan (J. Benny) Johnny B. Goode (Live Holland 64), Im So Lonely, Male Ego (Brian Live 85), Every body Wants To Live.
- 5 LIVE AT CONCORD PAVILION 13-7-82.- Its O.K, I Can Hear Music, Sloop, Darlin, Dance X3, Wouldnt It, In My Room, Good Timin', 409, Shut Down, Little Old Lady, Little Deuce, I Get Around, Runaway, God Only Knows, Come Go, Do It Again Be True To, Surfer Girl, Disney Girls, Cal. Girls, R&R Music, All Summer Long, Rhonda, Surfin' Safari/City/USA, Good Vibes, Barbara Ann, Fun X3. Plus 'Be My Baby' with Brian singing lead Live.
- 6 SMILE - Compilation of Bootlegs 1st & 2nd editions plus some extra 'Surfs Up' sessions. Smile Advert, Good Vibrations (segments), George Fell Into His French Horn Cabinessence (remix), God Vibes (segment), Barnyard, Do you Like Worms, The Old Master Painter/You Are My Sunshine, Cant Wait Too Long, Tones, Cabinessence, Our Prayer, Wonderful, Surfs Up (Sessions), Child Is Father Of The
- 7 Jan & Dean - PORT TO PARADISE - Tape only available at Jan & Dean Concerts. Hot Lookin' Lady, How-How I Love Her, Totally Wild, Hawaiian Mirage, The Best Love Ever, Ocean Park Angel, Just One Of Those Days, The National Inquirer, Sing Sang A Song. Plus Bonus cuts.

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2. FARM AID 2 1986 - Four Songs including 'Lady Liberty and 'Rock N Roll to the Rescue.
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9. BEACH BOYS LIVE AT KNOKKE 1987 - Twenty Songs inc. I Can Hear Music, Then I Kissed Her & California Dreamin'.
10. WIPE OUT VIDEO - Beach Boys & Fat Boys.
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